

DA 690

.W76

A15

Copy 1

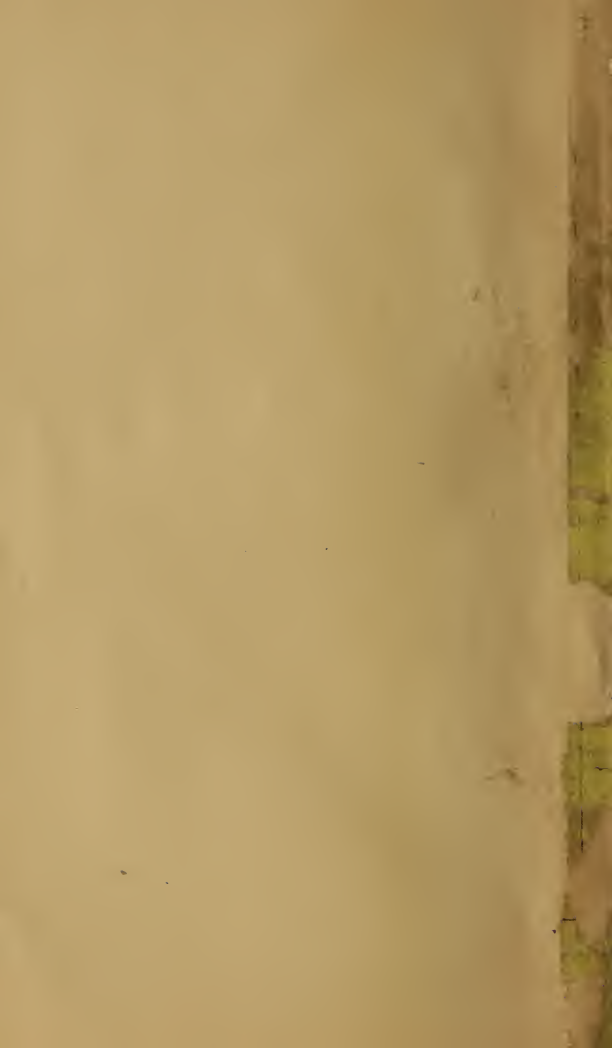


Class _____

Book _____

PRESENTED BY



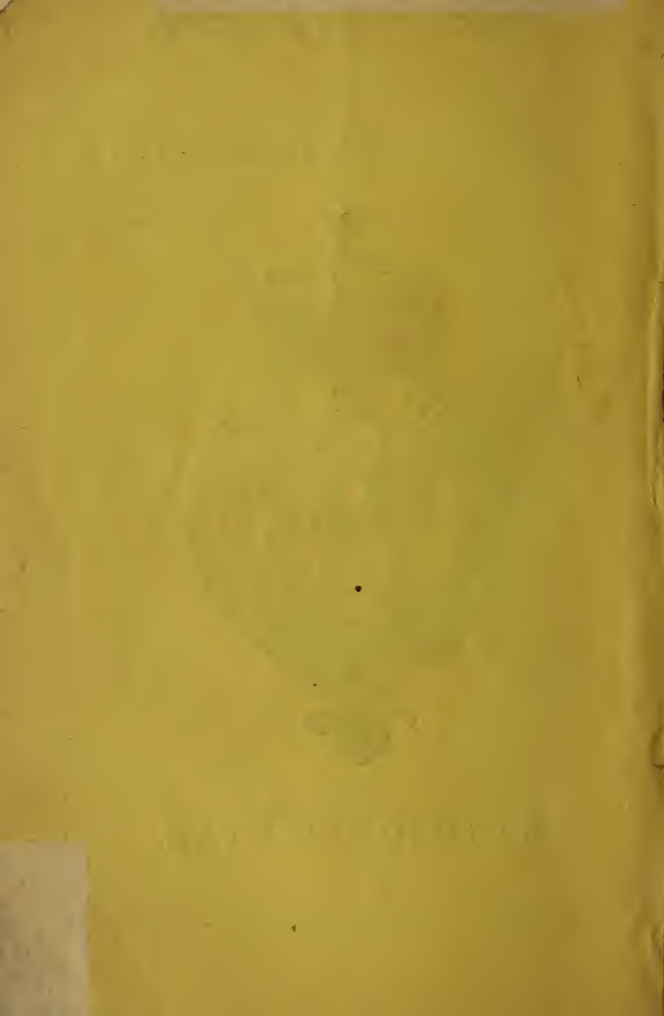


PRICE ONE PENNY.

STATE APARTMENTS



WINDSOR CASTLE.



1

A
COMPANION
THROUGH
THE STATE APARTMENTS
OF
WINDSOR CASTLE,

957

1229



1851.

DA690
.W76A15

The STATE APARTMENTS in WINDSOR CASTLE are open GRATUITOUSLY to the Public, on Mondays, Tuesdays, Thursdays, and Fridays.

The Lord Chamberlain's Tickets may be obtained in London, of

Mr. WRIGHT, Bookseller to the Queen, No. 60, Pall Mall.

Messrs. PAUL and DOMINIC COLNAGHI, Printsellers, No. 14, Pall Mall East.

Mr. MOON, Printseller, No. 20, Threadneedle-street.

Mr. MITCHELL, Bookseller, No. 33, Old Bond-street.

Messrs. ACKERMANN and Co., Printsellers, No. 96, Strand.

Of whom also this Guide Book may be obtained.

The tickets are available for ONE WEEK from the day they are issued. They are not transferable, AND IT IS HER MAJESTY'S COMMAND THAT THEY BE ISSUED TO THE PUBLISHERS GRATIS.

The Hours of Admission to the STATE APARTMENTS are from the 1st of April to the 31st of October, between Eleven and Four; and from the 1st of November to the 31st of March, between Eleven and Three.

Size
2. 1/2

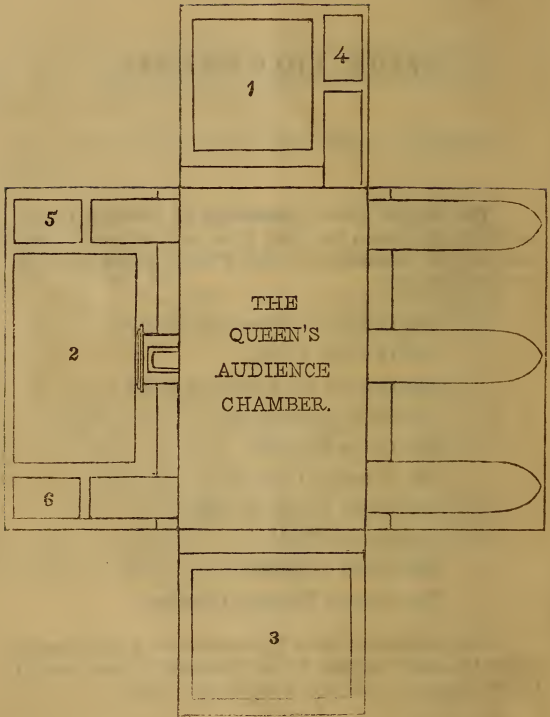
STATE APARTMENTS.

The Suite of State Apartments in Windsor Castle, to which the Queen has been graciously pleased to permit the free admission of the Public, consists of the following Rooms :

- The Queen's Audience Chamber.
- The Old Ball Room.
- The Queen's State Drawing Room.
- The State Ante-Room.
- The Grand Vestibule.
- The Waterloo Chamber.
- The Grand Reception Room.
- St. George's Hall.
- The Guard Chamber.
- The Queen's Presence Chamber.

The approach to these Apartments is by an Entrance under the small Gothic Porch, exclusively appropriated to this purpose, adjoining King John's Tower.

On arriving at the head of the stairs leading from this door-way, the Visitor, after entering a small Ante-Room, is conducted into



THE QUEEN'S AUDIENCE CHAMBER.

The allegorical Painting on the ceiling of this room, is executed by *Antonio Verrio*, a Neapolitan artist, invited to England and much encouraged by King Charles II. Most of the ceilings at Windsor Castle painted by this artist, (the greater portion of which are no longer in existence) contained the Portrait either of the King or his Consort. In that now under consideration, he has represented QUEEN CATHERINE as Britannia, proceeding towards the Temple of Virtue in a Car drawn by swans, and accompanied by Ceres, Flora, Pomona, and other heathen Deities : the minor decorations of the ceiling and coving being heightened with gold.

The walls of this Room are embellished with three specimens of Gobelin Tapestry from the Cartoons executed for Louis XIV. by Jean François de Troy, Director of the French Academy at Rome. They represent a portion of the history of Esther. In that to the left of the spectator on entering [marked No. 1. in the annexed Diagram] Esther is placed in the care of Hegai, Keeper of the women.

“And the maiden pleased him, and she obtained kindness of him : and he speedily gave her her things for purification, with such things as belonged to her, and seven maidens, which were meet to be given her, out of the king's house : and he preferred her and her maids unto the best place of the house of the women.”— *Esther*, Ch. ii. v. 9.

The centre compartment [No. 2. over the fire-place], represents the triumph of Mordecai.

“Then the King said to Haman, make haste, and take the apparel, and the horse, as thou hast said, and do even so to Mordecai the Jew, that sitteth at the king's gate : let nothing fail of all that thou hast

spoken. Then took Haman the apparel and the horse, and arrayed Mordecai, and brought him on horseback through the street of the city, and proclaimed before him, Thus shall it be done unto the man whom the King delighteth to honour."— *Esther*, Ch. vi. v. 10, 11.

In the next piece [No. 3.] (occupying the west end of the Room) Ahasuerus is placing the crown on the head of Esther.

“ And the King loved Esther above all the women, and she obtained grace and favour in his sight more than all the virgins; so that he set the royal crown upon her head, and made her Queen instead of Vashti.” — *Esther*, Ch. ii. v. 17.

These Tapestries it will be perceived, are not hung in their strict historical order, but have been placed as the different spaces could be allotted to them. Four other portions of the same history are hung in “ The Queen’s Presence Chamber,” and described on page 47.

Over the door leading to the Queen’s Presence Chamber (towards the Visitor’s left on entering) in a frame richly ornamented with some of Gibbons’ exquisite carving, is a Portrait [No. 4.] of

MARY, QUEEN OF SCOTS. Whole length.

This Picture, from the orthography of certain portions of the inscriptions, appears to have been painted abroad, or at least is the production of a Foreigner, and done after the Queen’s execution; but whether from any sketch taken at the time, or from some other known portrait or miniature, cannot now be ascertained. The Queen is represented holding a breviary in her left hand, while her right firmly grasps a Crucifix. In the upper corner, to the left of the spectator, appear the royal arms of Scotland, surmounted by the Scottish crest and the

royal motto "IN DEFENCE:" which words are given in such a manner,—IN DE FENS—as to prove almost incontestably, the foreign origin of the painting. The opposite corner is occupied by the following inscription :—

MARIA SCOTIÆ REGINA, ANGLIÆ, ET HYBERNIÆ
VERE PRINCEPS ET HÆRES LEGITIMA, JACOBI MAGNÆ
BRITANNIÆ REGIS MATER, QVAM SVORVM HÆRESI
VEXATAM REBELLIONE OPPRESSAM, REFVGII CAUSA,
VERBO ELIZ: REGINÆ ET COGNATÆ INNIXAM, IN
ANGLIAM ANO 1568 DESCENDENTEM, 19 ANOS CAP-
TIVAM PERFIDIA DETINVIT, MILLEQ. CALVMNIJS TRA-
DUXIT, CRVDELI SENATVS ANGLICI SENTENTIA, HÆ-
RESI INSTIGANTE, NECI TRADITVR AC 12 KAL. MART.
1587 A SERVILI CARNIFICE OBTRVNCATVR, ANO
ÆTAT. REGNIQ. 45.

“Mary Queen of Scotland, true Princess and legitimate Heiress of England and Ireland, Mother of James, King of Great Britain, harassed by the heresy and overpowered by the rebellion of her own people, in reliance on the word of her kinswoman Queen Elizabeth, took refuge in England in the year 1568; where, after being detained captive for 19 years, and traduced by a thousand calumnies, she is, by the cruel sentence of the English Parliament, at the instigation of Heresy, handed over to execution; and on the 12 Kal. Mart. [Feb. 8. O. S.] 1587, is beheaded by the common executioner in the 45th year of her life and reign.”

At the foot of the painting is another Latin Inscription, as follows :—

SIC FUNESTUM ASCENDIT TABULATUM REGINA QUON-
DAM GALLIARUM ET SCOTIÆ FLORENTISSIMA. IN-
VICTO SED PIO ANIMO TIRANNIDEM EXPROBRAT ET
PERFIDIAM, FIDEM CATHOLICAM PROFITETUR, ROMA-
NÆQ. ECCLESIE SE SEMPER FUISSE ET ESSE FILIAM
PALAM PLANEQ. TESTATUR.

“ Thus ascends the fatal scaffold she who was formerly the most flourishing Queen of France and Scotland : with a resolute but pious mind, she reproveth Tyranny and Perfidiousness ; professes the [Roman] Catholic Faith ; and affirms that she always has been and is, a daughter of the Roman Church.”

Immediately under the crucifix already mentioned, and on the left hand of the Spectator, is a representation of the Queen's execution ; the words AULA FODRINGHAMIJ being placed over the scene, and the following inscription beneath it :—

REGINAM SERENISS^M. REGVM FILIAM, VXOREM, ET MATREM, ASTANTIBVS COMMISSARIIS ET MINISTRIS R. ELI : CARNIFEX SECVRI PERCVTIT ATQ. VNO ET ALTERO ICTV TRVCVLENTER SAVCIATÆ, TERTIO EI CAPVT ABSCINDIT.

“ The most illustrious Queen, the daughter, consort and mother of kings, is struck by the axe of the Executioner ; and after being cruelly wounded by a first and second blow, at the third her head is severed, in the presence of the Commissioners and Officers of Queen Elizabeth.”

Over the door by which the Visitor enters, and also in a frame richly ornamented with Gibbons's carving, is the portrait, [No. 5.] of

FREDERICK HENRY, PRINCE OF ORANGE. Whole length, by *Gerard Honthorst*.

This Prince was son of William of Nassau, Prince of Orange and founder of the Dutch Republic, by his fourth wife, Louise de Coligni, daughter of Gaspard de Coligni, Admiral of France, and widow of Charles, Seigneur de Têligny, who was massacred with the Admiral, on the fatal day of St. Bartholomew, 1572. He was born at Delft, Feb. 28, 1584 ; and being only a few months

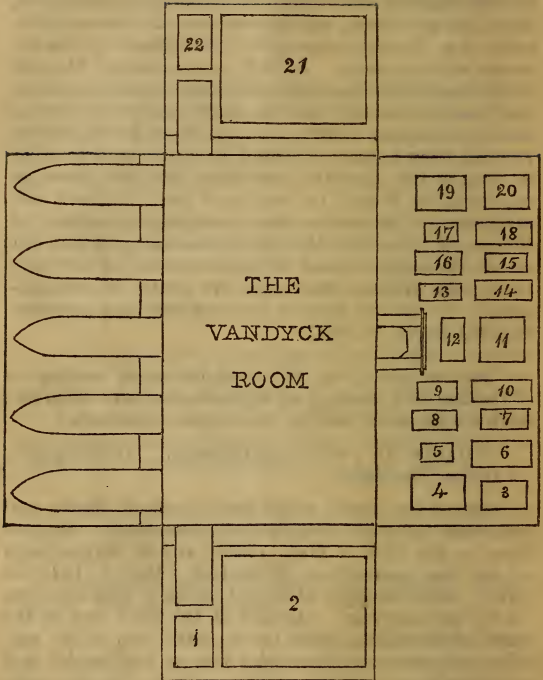
old when his father was murdered, he was taken by his mother to Lierville, where she remained eleven years entirely occupied in his education. He then joined his brother Maurice, and under that celebrated commander, learnt the art of war, which he afterwards used so effectually for the extension and consolidation of the interests of his country. In 1625, he succeeded Maurice in the Stadtholdership, and shortly afterwards took from the Spaniards several of their most important places; among which was Bois-le-Duc, which his brother Maurice had twice before, attempted in vain; and in 1629 he obliged the Spaniards to forego all their plans, by capturing, in Wesel, the whole of their Artillery and Magazines. His services were so highly appreciated by his countrymen, that the States-General gave him the most extraordinary mark of confidence, by guaranteeing to his son William, then only five years old, the succession to all his father's honours and employments. He died March 14, 1647.

The portrait [No. 6.] over the door leading to "The Old Ball Room," in a frame similarly decorated with the beautiful carving of Gibbons, represents

WILLIAM II. PRINCE OF ORANGE. Whole length, by *Gerard Honthorst*.

Son of the above mentioned Frederick Henry, and successor to all his honours and commands. He was born on the 27th of May, 1626; and at fifteen years of age was married at White-Hall, (May, 2, 1641) to Mary, eldest daughter of King Charles I. who was then in her eleventh year. He died of the small-pox on the sixth of November, 1650, in the 24th year of his age. His posthumous son succeeded him as Stadtholder, and in 1688 became King of Great Britain by the name of William III.

From this Room the Visitor is conducted into



THE OLD BALL ROOM.

Now usually styled "THE VANDYCK ROOM," on account of the Paintings contained therein, being the production of that Master. The ceiling is modern, having replaced one painted by Verrio, in which Charles II. was represented giving freedom to Europe, under the symbol of Perseus and Andromeda.

The Paintings consist of the following Portraits, the enumeration beginning with the one over the door by which the visitor enters the apartment: it represents

1. HENRY, COUNT DE BERG. Half length, in Armour. An oval.

He was the youngest son of William III. Count de Berg (by Maria, daughter of William the elder, Count of Nassau) who succeeded John de Nassau in the government of Guelderland; but being suspected of favouring the Spaniards, was arrested in 1581; and subsequently, with his four sons, entered the Spanish service, in which Henry, the subject of the present notice, became a distinguished military commander and held some high offices. He was a Counsellor of State; Governor of Guelderland and Zutphen; and Grand Master of the Artillery. He served in the Netherlands under the Marquis Spinola, and on the retirement of that celebrated General, had the chief command of the Spanish forces there. However, upon some real or supposed neglect of the Court of Spain and from disgust, it is said, at the haughtiness of the Spaniards, he, with the Count de Warfusé, head of the Spanish Finances in the Low-Countries, entered into negotiations with the States-General, in the beginning of the year 1632, while Frederick Henry, Prince of Orange, was besieging Maestricht, which resulted in their quitting the Spanish service and entering that of the United Provinces. They then retired into the Territory of Liege and issued a Manifesto against the Spanish Government, in which

they invited all those who felt aggrieved at the conduct of the Spaniards, to join them. For this act they were condemned by the Court of Malines, as guilty of the crime of high treason.

He died in 1638; having been twice married: 1st. to Margarita, daughter and sole heiress of John, Margrave of Bergen-op-zoom; and 2nd. to Hieronyma Catharina, daughter of George Frederick, Count of Spaur. By his first marriage he had one daughter; and five by the second. He also had a natural son named Hermann, whom the King of Spain naturalized, and bestowed many other privileges upon, and who married a daughter of Theodoricus, Count of Löwenstein.

2. KING CHARLES I. AND HIS QUEEN HENRIETTA MARIA. Life size, sitting.

On the right hand of the King and leaning on his knee, is Charles, Prince of Wales, [Charles II.] and in the Queen's arms is their second son, James, Duke of York, [James II.] then an infant. "This Picture is esteemed one of the happiest productions of Vandyck, the grouping of the figures being simple and unaffected, the likenesses faithful, the dresses elegantly designed, the colouring harmonious, and the execution happily uniting the most spirited penciling with the highest finish."

3. MARY, DUCHESS of RICHMOND. Full length, sitting; with the attributes of St. Agnes. Her right hand resting on a recumbent lamb, and holding a palm branch in her left.

This Lady was the only daughter of George Villiers, first Duke of Buckingham of that name, who was assassinated by John Felton at Portsmouth, Aug. 23, 1628. She was thrice married: first, to Charles, Lord Herbert, son and heir to Philip, Earl of Montgomery, and afterwards Earl of Pembroke; secondly to James Stuart, Duke of Richmond and Lennox; and thirdly, to Thomas Howard, brother to Charles, Earl of Carlisle. She had

issue only by her second marriage, namely, a son and a daughter : the first, Esme Stuart, Duke of Richmond and Lennox, died in France, unmarried, during his minority : the second, was married to Richard Butler, Earl of Arran ; but died without leaving issue.

The Duchess by patent, bearing date Aug. 31, 1627, had the title of Duchess of Buckingham limited to her, in default of issue male of her father. It was to this lady that King Charles I. sent his gold watch, on the morning of his execution. She died about November, 1685.

4. THOMAS KILLIGREW AND THOMAS CAREW, in one picture ; three-quarter lengths, sitting.

Killigrew was one of a family celebrated for many ingenious persons of both sexes, and he in no way fell short of the reputation it had obtained both for loyalty and acquirements ; being also possessed of uncommon abilities, which appear to have been assiduously cultivated with a view to court employment.

He was the second son of Sir Robert Killigrew, Knt., and is said to have been born at Hanworth, near Hampton Court, in February, 1611, although his baptism does not occur in the Parish register with those of his father's other children. He was early introduced at Court, having been made page of Honour to King Charles I., to whose fortunes he steadily adhered until that Monarch's death ; after which he as faithfully followed those of his son, during the whole period of his exile.

Killigrew, by his exhaustless store of wit and humour, rendered himself peculiarly acceptable to Charles II., in whose household he held the post of Groom of the Bedchamber. At the restoration, he received the additional appointment of Master of the Revels ; and this appears to have been the extent of his official court advancement. He was, however, employed during the King's exile, as His Majesty's resident at Venice ; a post conferred upon him by Charles, much against the

advice of his best friends, but done principally with view that he might in that capacity, more easily borrow money of the English merchants for his own subsistence ; “ which ” observes Clarendon “ he did, and nothing to the honour of his master ; but was at last compelled to leave the Republic, for his vicious behaviour, of which the Venetian Ambassador complained to the King, when he came afterwards to Paris ; ” Sir John Denham humorously alludes to this period of his life, as well as his literary pursuits while at Venice, in the following verses : —

Our Resident Tom
From Venice is come
And has left all the Statesman behind him ;
Talks at the same pitch
Is as wise, is as rich,
And just were you left him, you find him,

But who says he's not
A man of much plot,
May repent of his false accusation ;
Having plotted and penn'd
Six *Plays* to attend
On the *Farce* of his Negotiation.

By his long intimacy with the Monarch, and being so much about his person during his troubles, he had acquired a familiarity which all the subsequent pomp of Majesty could not at all times check. He frequently had access to the King, when he was denied to the first Peers of the realm ; and he would venture to do and say things, which few other courtiers would even dare to hint at. There are many instances on record of this familiarity, and particularly one, in which it is related of him that, seeing the King so entirely absorbed by his pleasures as utterly to neglect the great and pressing interests of the country, he hit upon the following expedient to admonish him of his extreme negligence.

Having equipped himself in a Pilgrim's habit, he made his way to the Monarch's apartment. The King surprised at the oddity of his appearance, immediately asked the meaning of it and whither he was going? "To Hell," bluntly replied the wag. — "Prythee," said the King, "what can your errand be to that place?" — "To fetch back Oliver Cromwell," rejoined Killigrew, "that he may take some care of the affairs of England; for his successor takes none at all."

THOMAS CAREW, the other person represented in this picture, was a wit, and possessed considerable poetical abilities, which being taken notice of at court, he was made a gentleman of the Privy Chamber and Sewer in ordinary to King Charles I. This latter appointment Clarendon observes, "he did not receive without the regret of the whole Scotch nation, which united themselves in recommending another Gentleman to it." Clarendon gives a short but favourable account of his talents and acquirements, and thus concludes; "but his glory was, that after fifty years of his life spent with less severity or exactness than it ought to have been, he died with the greatest remorse for that licence, and with the greatest manifestation of Christianity, that his best friends could desire."

George Vertue, the engraver, was of opinion that this picture had reference to a dispute which these two wits had in the presence of Lady Cecilia Crofts, (sister of Lord Crofts and one of the Maids of Honor to Henrietta Maria) of whom they were both enamoured, and who eventually became Killigrew's wife. He died at Whitehall, March 19, 1682.

This Picture was purchased by Frederick, Prince of Wales, of Mr. Bagnolls, and formed part of the Collection at Leicester House.

5. HENRIETTA MARIA, CONSORT OF K. CHARLES I. Three quarter length, in white satin; her right hand placed over some roses beside the crown.

Henrietta was the youngest child of Henry IV.

King of France, by his Queen Marie de Médicis. She was born at Paris, Nov. 25, 1609 ; married in that Capital, by Proxy, to Charles I. King of Great Britain, in May, 1625 (the ceremony being performed with unusual magnificence by the Cardinal de Richelieu) ; and died at the Chateau de Colombe, near Paris, Sept. 10. 1669.

6. VENETIA, LADY DIGBY. Whole length, sitting.

This Lady was the daughter of Sir Edward Stanley of Eynsham in the County of Oxford, and of Tonge Castle in Shropshire, Knight of the Bath and grandson of Edward, third Earl of Derby, K. G. ; by the Lady Lucy Percy, daughter and co-heiress of Thomas Percy, seventh Earl of Northumberland. She was born on the 19th of December, 1600 ; married, early in 1625 ; and died, May 1, 1633.

The emblems introduced into this picture are significant ; and are supposed to have been suggested by her talented but most eccentric husband, to mark his sense of the calumnies that were so widely spread against her reputation. She is here represented as being crowned with a laurel wreath ; — her left hand resting upon one of two doves placed on a table beside her, and her right arm encircled by a serpent, from whose venomous powers she remains unhurt ; while double faced Calumny, bound and cast to the ground, is thrown behind her, and Cupid lies prostrate at her feet.

If it be admitted that her beauty and accomplishments equalled the lustre of her birth, it must at the same time be acknowledged that her character has been impeached in the most unqualified terms ; and notwithstanding that Sir Kenelm, from some passages in his " Private Memoirs," would seem to have been fully impressed with the notion that the reports, which he admits were in circulation, were false, and that her faults were only " a little indulgency of a gentle nature which sprung from some indiscretion or rather want of experience, that made her liable to censure : " — Yet it

must be admitted, that the very equivocal nature of the arguments he uses in a laboured defence of the Lady, and vindication of his own conduct in marrying her, which he gave to his kinsman the Earl of Bristol, do not tend to clear away the doubts that may arise in the reader's mind, from Aubrey's direct accusations or Lord Clarendon's implied censure.

William Habington, the Poet, in his "Castara," has an Elegy on this celebrated beauty; and Ben Jonson, who stiles her "HIS MUSE," wrote, under the title of "Eupheme, or the Faire Fame, left to Posteritie, of that truly noble Lady, the Lady Venetia Digby," ten distinct pieces of laudatory poetry concerning her; four of which appear to have been lost at the time the Poet's works were published in 1640.

She died suddenly, being found dead in her bed on the day above specified; and was buried in Christ's Church near Newgate, where her husband erected a stately altar monument of black marble to her memory, which was destroyed in the great Fire.

7. GEORGE VILLIERS, DUKE OF BUCKINGHAM; and his brother LORD FRANCIS VILLIERS. Full lengths as boys.

George was the second but eldest surviving son of George Villiers, first Duke of Buckingham. He was born at Wallingford House, in the Parish of St. Martin-in-the-Fields, on the 30th of January, 1627-28: married in 1665 to Mary, daughter and sole heiress of Thomas, Lord Fairfax of Cameron, the celebrated General of the Parliament Forces; and died on the 16th of April, 1688.

After his father's assassination, he was brought up and educated by King Charles I. with his own children; and to the King's cause the Duke steadily adhered. After the disastrous battle of Worcester he contrived, with great difficulty, to effect his escape beyond sea, and having again joined the King [Charles II.] he was, as a reward for his attachment and services, created a Knight of the Garter.

Desirous, however, of retrieving his affairs, he obtained permission from the government to return to England. The first step he took after his arrival, was to make his court to the Protector, and to solicit one of his daughters in marriage; treating, at the same time, the character of the King with raillery and contempt: assuring the Protector that he desired nothing more than to venture his life against Charles Stuart as he then called him. In this project he failed; Cromwell refusing to give his daughter to a man that could, as he said, be so ungrateful to the King, and who owed all he had to the Stuart Family. He then turned his attention to the daughter of Lord Fairfax, and after much hesitation, obtained the old Parliamentarian's consent, and through his interest he recovered the greatest part of his estate.

After a course but rarely, if ever, equalled in the annals of folly, vice and extravagance, this profligate and unprincipled Nobleman ended his days in misery and contempt, in a little wretched hut belonging to one of his own tenants, at Kirkby-Moor-side, near his manor of Helmsley in Yorkshire, whither he had retired on the death of Charles II: —

“ There, victor of his health, of fortune, friends
And fame; this Lord of useless thousands ends.”

The Duke's ready wit was remarkable; and he had withal a peculiar faculty of turning all things into ridicule. A striking instance of this latter propensity was exhibited, as Horace Walpole informs us, on the first representation of one of Dryden's pieces of heroic nonsense, where a lover says,

“ My wound is great because it is so small;”
When the Duke immediately cried out

“ Then 't would be greater were it none at all.” —
which sally was the cause of the play being damned.

Dryden though smarting under the lash of the Duke's satire, has, in the portrait he has drawn of him under the name of Zimri, touched rather upon the ridiculous than the infamous part of his character; and the

unprincipled libertine who outraged all decency and humanity in the affair of the Countess of Shrewsbury, is not exposed to hatred, but rather held up to contempt as a man who —

“—— in the course of one revolving moon

Was chemist, fidler, statesman and buffoon.”

The Duke's character has been sketched by several writers ; but as little or nothing can be said in its favour, this short account may be concluded in the words of the Earl of Orford, “When this extraordinary man with the figure and genius of Alcibiades, could equally charm the Presbyterian Fairfax, and the dissolute Charles : when he alike ridiculed that witty King and his solemn Chancellor ; when he plotted the ruin of his country with a CABAL of bad ministers, or, equally unprincipled, supported its cause with bad patriots : one laments that such parts should have been devoid of every virtue. But when Alcibiades turns chemist ; when he is a real bubble and a visionary miser ; when ambition is but a frolic ; when the worst designs are for the foolishest ends : contempt extinguishes all reflections on his character.”

FRANCIS VILLIERS was born on the 2nd of April, 1629 ; and slain in a skirmish with the Rebels at Kingston-upon-Thames, on the 7th of July, 1648.

8. THOMAS FRANCIS OF SAVOY, PRINCE OF CARRIGNAN. Three-quarter length, in armour.

He was the fifth son of Charles Emanuel I. Duke of Savoy, called the Great, by Catherine Michelle d'Austriche, second daughter of Philip II. King of Spain, and was born on the 21st of December, 1596, married at Paris, by proxy, on the 10th of October, 1624, to Marie de Bourbon, daughter of Charles de Bourbon, Comte de Soissons ; and died at Turin, January 22, 1656.

This Prince, and his family, were for a considerable period, under the protection of the Spanish Crown ; and from 1635 to 1639, he held the post of Captain-General of the Spanish Forces in the Netherlands. On the death of his nephew Francis Hyacinthe, Duke of

Savoy, in 1638 encouraged by the Court of Spain, whose object it was to destroy the influence of France in Piémont, he attempted to obtain the Regency that had been conferred upon Chrétienne de France, during the minority of her son Charles Emanuel II.; but meeting with resistance from the authorities of the State, he openly appeared in arms and, with the assistance of the Spaniards, took most of the chief places in Piémont, including Turin, in which latter city he was soon after besieged by the Comte de Harcourt, and obliged to give up the place.

Tired, however of this war; little satisfied with the Spaniards; unwilling too, we may hope, to ruin his country for his own particular aggrandizement, he became at length reconciled to Chrétienne, notwithstanding the great additional advantages held out to him by Spain: and by this step, with the assistance of France, he contributed to the peace and safety of his country, by expelling from it those very Spaniards whom he had in the first instance introduced.

9. HENRIETTA MARIA, QUEEN CONSORT OF CHARLES I. Profile. Half length.

10. BEATRIX DE CUSANCE, PRINCESSE DE CANTECROY, Whole length.

Daughter of Claude François de Cusance, Baron de Beauvoir, and of Ernestine de Withern de Bergues. After the death of her husband, the Prince de Cantecroy or Cantecroix, she was publicly espoused at Besançon, April 2, 1637, by Charles IV. Duke of Lorraine, although his wife Nicole de Lorraine, was then alive. His marriage, however, with Nicole, who was his cousin german, he loudly proclaimed to be invalid, and strenuously urged the Authorities at Rome to pronounce that with Beatrix, legal. In these endeavours he failed, for not only was his first marriage declared valid, but he was also excommunicated by the Pope, from the penalties of which he was only to be relieved,

by his consenting to separate himself from Beatrix : but the Papal thunders fell harmless, and the Duke still continued to live with her. This indeed might, in some degree, be owing to the extreme waywardness of his character, for when his wife Nicole died in 1657, a short time only after his marriage with her had been declared valid, he refused the importunities of Beatrix to ratify his union with her ; and while he thus hesitated the Court of Rome declared this second marriage illegal. This last proceeding determined him ; and in 1663, a few hours only before she expired, he married her by procuracy.

Two children were the fruit of this connection, the Prince Henry de Vaudemont and Madame de Lillebonne d'Elboeuf, the latter of whom was, at one time, proposed as a match for James, Duke of York, while he was residing abroad in exile.

Beatrix was possessed of great beauty and wit, and frequently accompanied the Duke on horseback, in his various journeys, which caused her to be generally styled his *Femme de Campagne*, a soubriquet which probably, arose from the peculiar circumstances attending her connection with the Duke.

11. CHILDREN OF KING CHARLES I. Five figures. Full length.

An inscription at the top of this picture, on the left of the spectator, thus records the names of the children here represented.

REGIS MAGNÆ BRITANNIÆ PROLES.

PRINCEPS CAROLUS, NATUS 29. MAII, 1630.

JACOBUS, DUX EBORACENSIS, NATUS 14 OCTOB : 1633.

PRINCEPS MARIA, NATA 14. NOVEMB : 1631.

PRINCEPS ELIZABETHA, NATA 28. DECEMB : 1635.

PRINCEPS ANNA, NATA 17. MARTII, 1636-7.

This was the whole of the King's family, at the

time the painting was executed. Charles (II.) is standing nearly in the centre of the picture, with his left hand resting upon the head of a huge Mastiff; on his right is his brother James (James II.) and the Princess Mary, afterwards married to William II. Prince of Orange, mentioned on page 9; and on his left, the Princesses Elizabeth and Anne; the latter of whom could only have been a few months old, as will appear from the following date placed on the picture by the Artist: — Anton: Van Dyck, Eques, Fecit. 1637.

12. KING CHARLES I. Front, Profile and Three-quarter Face.

Painted for the purpose of being sent to the celebrated Sculptor Bernini, at Rome, and from which he executed the well known Bust, which was destroyed in the fire at Whitehall in 1697. Bernini on first seeing the picture, struck with the melancholy expression of the King's countenance, is said to have uttered a prediction of his untimely fate. Charles was so well satisfied with the Sculptor's efforts, that he sent him a ring, worth six thousand crowns, "to adorn," as His Majesty observed, "the hand that could perform such wonders."

The Picture appears to have remained in Bernini's family till a recent period; when it came into the possession of W. Wells, Esq. from whom it was purchased by King George IV. for the sum of one thousand guineas.

13. HENRIETTA MARIA, QUEEN CONSORT OF KING CHARLES I. Front view; half-length, in white satin, with a belt or chain of jewels thrown over her right shoulder.

14. LUCY, COUNTESS OF CARLISLE. Whole length, standing; and dressed in cherry-coloured satin.

Was second and youngest daughter of Henry Percy, ninth Earl of Northumberland, by Dorothy, daughter of Walter Devereux, Earl of Essex, and widow of Sir Thomas Perrot, Knt. She was the second wife of James Hay,

Earl of Carlisle, to whom she was married on the 6th of November, 1617; and dying on the 5th of the same month in the year 1660, was buried near her father at Petworth.

This Lady was one of the most admired beauties of her time, and has been celebrated by Voiture in French, and by all the contemporary Poets in English, especially by Waller, in whose Poems she holds the next place to Saccharissa [Dorothy, Countess of Sunderland]; though her greatest admirers could not help seeing her vanity and affectation. She appears to have mixed much in the political disturbances of the period, and is accused by Clarendon, of perplexing the King's affairs; which observation strange as it may appear when applied to one who was the wife of the King's friend and favourite, is nevertheless corroborated by St. Evremond, who informs us that, from the inmost recess of Whitehall she had a great hand in animating the faction at Westminster; and it is stated upon the authority of Sir Philip Warwick, that the King's design to arrest the Five Members of the house of Commons was "betrayed by that busy States-woman, the Countess of Carlisle, who had now changed her gallant from Strafford to Mr. Pym, and was become such a she-saint that she frequented their sermons and took notes."

15. SIR KENELM DIGBY, KNT. Three quarter-length, sitting.

This eminent but eccentric man, compared by some to the celebrated Pico di Mirandola, and by others called the very Pliny of his age for lying, was the son of that frantic bigot Sir Everard Digby, who lost his life on the scaffold for the prominent share he took in the Gun-powder Treason, by Mary, daughter and co-heiress of William Mulsho, of Gothurst in Buckinghamshire; at which place Kenelm was born in June, 1603.

His contemporaries in speaking of his talents and acquirements, use generally, the most laudatory language; while others as unhesitatingly state their con-

viction that both the one and the other have been immeasurably overrated; and some even have not scrupled to proclaim him more of a Charlatan than a Philosopher. In a recent work he has been designated "a Scholar, a Soldier, a Courtier, a Divine, a Philosopher, an Orator, and a Politician," and "that not only his own country, but all Europe held him in the highest estimation in each of these characters." Clarendon states him to have been a "person very eminent and notorious throughout the whole course of his life, from his cradle to his grave." . . . That "he was a man of a very extraordinary person and presence, which drew the eyes of all men upon him;" and "in a word," adds the historian, "he had all the advantages that nature and art, and an excellent education could give him, which, with a great confidence and presentness of mind, buoyed him up against all those prejudices and disadvantages (as the attainder and execution of his father, for a crime of the highest nature; his own marriage with a lady, though of an extraordinary beauty of as extraordinary a fame; his changing and re-changing his religion; and some personal vices and licences in his life) which would have suppressed and sunk any other man, but never clouded or eclipsed him, from appearing in the best places, and the best company, and with the best estimation and satisfaction."

He died June 11, 1665, the day among several others that has been fixed upon for the anniversary of his birth. On this point, trivial as it may appear, there has been no little controversy, and in confirmation of this date, his Epitaph written by R. Ferrar has been quoted, as well as a passage from Ben : Johnson; which latter as given by many who have cited it, runs thus,—

Witness thy action done at Scanderoon

Upon thy birth-day the eleventh of June.

It must however, be observed that the battle here alluded to, was fought on the sixteenth of June; and that the real quotation from the Poet, commemorates his own and not Digby's birth-day. It occurs in that

portion of his Poems, called "Underwoods," in "An Epigram to my Muse the Lady Digby, on her husband Sir Kenelm Digby," and is thus printed,—

Witness his action done at Scanderone
Upon my birth-day the eleventh of June.

He was at his own desire, buried in the same vault with his wife, in Christ Church, Newgate Street; and upon it appears to have been engraved the following lines of R. Ferrar, by way of Epitaph,—

Under this tomb the matchless DIGBY lies,
DIGBY the great, the valiant, and the wise;
This age's wonder, for his noble parts,
Skill'd in six tongues, and learn'd in all the arts:
Born on the day he died, the eleventh of June,
And that day bravely fought at Scanderon;
Its rare that one and the same day should be
His day of birth, of death, of victory!

16. KING CHARLES II. when a boy. Whole length, in armour: his left hand resting on a plumed helmet.

17. SIR ANTHONY VAN DYCK. Half length.

This illustrious disciple of Rubens was born at Antwerp, in 1598; and came to England on the invitation of King Charles I., conveyed through Sir Kenelm Digby. On his first arrival he lodged at Blackfriars, whither the King often went by water, and viewed his performances with singular delight, frequently sitting to him himself, and bespeaking pictures of the Queen, his children and his courtiers. On the 5th of July, 1632, the King conferred the honour of knighthood upon him at St. James's, and this was soon after followed by the grant of an annuity of £200. for life, with the title of Painter to His Majesty. He married Mary Ruthven, daughter of the unfortunate Lord Gowry, and died December 9th, 1641.

18. HENRIETTA MARIA, QUEEN CONSORT OF KING CHARLES I. Whole length, standing, dressed in white

satin, with, seemingly, the same jewell'd ornament over her neck, as mentioned under No. 13, page 22. Her right hand is resting on a table, on which are placed the Crown, and a vase containing three roses.

19. THREE CHILDREN OF KING CHARLES I. Whole length.

Represents the King's three eldest Children,—Prince Charles [Charles II.] the Princess Royal [Mary, afterwards Princess of Orange and Mother of King William III.] and Prince James [James II.] the latter being placed between his brother and sister.

“Never,” says Pyne in speaking of this picture, “were infantile beauty and expression more nearly made to resemble nature by the imitative power of art, than in this interesting group. The magic of the pencil of this extraordinary artist has perpetuated infancy, as it were, by arresting time; for we behold these royal children nearly two hundred years after the period when they were depicted, as completely as though we were in the study at the moment when they breathed, and when, in juvenile innocence and happiness, neither they nor the illustrious Van Dyck, foresaw the tragedy that the Destinies were preparing for their ill-fated House.”

20. MARY, COUNTESS OF DORSET. Whole length, standing: dressed in white satin.

Was daughter and heir to Sir George Curzon of Croxhall in the County of Derby, Knt. by Mary, daughter and heir of Sir Walter Leveson of Lilleshul, Salop, Knt.: and wife of Edward Sackville, fourth Earl of Dorset, K. G.

This Lady was entrusted by King Charles I. with the tuition of his eldest daughter, the Princess Mary; and she was also Lady Governess of James Duke of York in 1638. Her conduct and prudence were so conspicuous, that when she died, both Lords and Commons, sitting at Westminster, ordered that her funeral should be at the public expence; and she was buried with great state and solemnity on the 3rd of September, 1645.

Pyne states that this Picture is only a copy after Van Dyck ; but without mentioning where the original is to be found.

21. KING CHARLES I. On Horseback, accompanied by M. DE ST. ANTOINE, his Equerry, on foot. Life size.

This Picture formed one of King Charles's fine collection, and at the sale of his effects was valued at £200 by the Parliamentary Commissioners, for which sum it was purchased by Remée van Lemput. After the restoration he demanded 1500 guineas for his bargain and was offered 1000, which, refusing, it was eventually recovered from him by a suit at law. It was engraved by P. Lombart, who afterwards erased the King's face and substituted that of Cromwell ; and after the restoration, that of King Charles II.

22. PORTRAIT OF A GENTLEMAN ; unknown. Half length.

By some said to be the portrait of Snelling, an Artist and friend of Van Dyck ; but if John Snellinx is intended, it must certainly be a mistake, as at the time Van Dyck knew and painted his friend's portrait, he was a much older and stouter man than the one here represented.

Besides the Pictures above enumerated, there are in this room, a few small bronze casts from the antique, and some other trivial ornaments not perhaps necessary to be more particularly described here.

From this Room the Visitor proceeds to what in the old plans of the Castle, is called



THE QUEEN'S STATE DRAWING ROOM.

The present stucco ceiling is modern and has replaced one painted by Verrio, representing an Assembly of the Heathen Deities, with their respective attributes, seated in the clouds.

It is now usually called "THE ZUCCARELLI ROOM," on account of the principal pictures it contains, being painted by Francesco Zuccarelli. These amount to nine, and are numbered in the annexed diagram, in accordance with their respective positions in the room, commencing on the Visitor's left.

1. THE MEETING OF ISAAC AND REBECCA.

It was on this picture that Zuccarelli rested his fame; and upon its reputation he found so much employment in England.

2. THE FINDING OF MOSES.

Zuccarelli received a commission from King George III. to paint this picture, who very graciously allowed the Artist to choose his own subject.

3. A LANDSCAPE, (over the fire-place); very large, differing but little in size from the two above mentioned; and

4.—9. SIX LANDSCAPES of an upright form.

The Pictures of this Artist have great merit, particularly those he painted in the early part of his life, while resident at Venice; and all these, except "The Finding of Moses," are of that period, having been painted for Joseph Smith, Esq. who was for more than fifty years the English Consul at Venice, and one of our Artist's earliest patrons. They were purchased of Mr. Smith's Executors and placed in the Royal Collection, by his late Majesty King George the Third.

It will be observed that among the Figures intro-

duced by this Artist into his Landscapes, is often represented one with a Gourd-bottle, a sort of pun, it is supposed, upon his name,—ZUCCA, being the Italian word for a Gourd.

The other Paintings in this room consist of the following Portraits; commencing with that over the door by which the Visitor enters, and which represents

10. HENRY, DUKE OF GLOUCESTER. A child. Whole length, dressed in a blue velvet frock with gold trimmings, and standing before a table on which is placed some fruit. He holds the stem of a bunch of grapes between the thumb and fore-finger of his right hand; and in his left, is some fruit which he presses against his person in order to retain it with greater security.

He was the youngest son of King Charles I. and born at Oatlands, July 8, 1640. In his eighth year he was sent, with his brother, the Duke of York, and his sister, the Princess Elizabeth, prisoner to St. James's Palace; thence by the special direction of Parliament, he was removed to Penshurst; at which period, one of Cromwell's friends recommended "that he should be apprenticed to some good trade, that so he might get his bread honestly;" but even that Parliament was ashamed of such a suggestion, and he was, when about thirteen years old, permitted by the Protector, to leave the kingdom. He appears to have been an accomplished and a religious Prince, and sternly resisted an insidious and determined attempt to pervert him to Romanism, made soon after he had arrived at Paris and joined his mother, who, as stated by Clarendon, notwithstanding the solemn assurance she gave to Charles II. (who had expressed some suspicion of her design) "that such a purpose was not in her thought, and that she would not permit any such attempt to be made," nevertheless placed him under the care of Abbot Montagu, her Almoner, "who entertained His Highness at the Abbey of Pontoise, where he was sequestered

from all resort of such persons as might confirm him in his averseness from being converted." In this emergency, however, his father's dying injunctions—that he should be constant in his religion and never shaken in it,—appear to have made a deep and lasting impression upon him and stood him in good stead in this unfair conflict, and enabled him successfully to resist the attempt. Henrietta furious at her disappointment, was rendered still more so at being obliged to surrender the Prince to the Marquis of Ormonde, whom Charles, upon the first intimation of the design, had despatched to Paris, and who conveyed him to his brother then at Cologne.

He did not long survive the restoration of his family, dying of the small-pox, September 3, 1660. He was buried in the same vault with Mary Queen of Scots, in Westminster Abbey.

The next Portrait to the right of the Visitor on entering, over the door-way leading to the Library, represents

11. KING GEORGE I. Three quarter-length, by *Fontaine*.

His Majesty is here represented in a drab-coloured coat. The crown and sceptre being placed on a table to his left.

On the same side of the room, over another door-way leading to the Library, is the Portrait of

12. KING GEORGE II. Three quarter-length.

Dressed in the Coronation Robes: his right hand elevated and supported by the sceptre.

Over the corresponding door on the opposite side of the room is the Portrait of

13. KING GEORGE III. Three quarter-length.

His Majesty is dressed in a blue velvet coat, trimmed with gold; and holds a stick in his left hand. Taken probably before his accession to the Throne.

The remaining Portrait, that over the door way by

which the Visitor is conducted into the State Ante-Room, represents

14. **FREDERICK, PRINCE OF WALES.** Three-quarter-length, sitting.

His Royal Highness, eldest son of King George II. and father of King George III, was born at Hanover, January 20 1706-7 (O. S.); elected a Knight of the Garter July 3, 1716, invested at Hanover by K. George I. on the 24, of December following and installed by proxy, April 30, 1718, having previously been created (Jan. 10, 1717-18) Duke of Gloucester. He was created by patent, July 15, 1726, Baron Snaudon, in the County of Caernavon; Viscount Launceston in the County of Cornwall; Marquis of the Isle of Ely, in the County of Cambridge; and Duke of Edinburgh: and Prince of Wales and Earl of Chester on the 8th of January 1728-9. His Royal Highness did not visit England till he was eighteen years of age, landing at Harwich Dec. 3, 1728. He married April 27, 1736, Augusta, Daughter of Frederick Duke of Sachsen-Gotha by whom he had a large family; and died at Leicester House, March 20, 1751, in the forty-fifth year of his age.

The Visitor now proceeds to

THE STATE ANTE-ROOM.

This portion of the Castle at the period of the construction of the present Grand Stair-case, which caused much alteration in its internal arrangement, was known as "The State Bed-Room;" although formerly, as may be seen in the old Plans of the Castle, it was designated "The King's Public Dining-Room;" and this was undoubtedly, its true designation at the reparation of the Castle in the time of King Charles II., as is evident from Verrio's painting on the ceiling, representing a Banquet of the Gods; — from the designs of the tapestry, with which it is adorned; — and by the

exquisite specimens of fish, fruit and game, carved by the master hand of Grinling Gibbons who as Lord Oxford elegantly expresses it, "gave to wood the loose and airy lightness of Flowers, and chained together the various productions of the elements, with the free disorder natural to each species."

The stained glass Portrait of King George III. in his Coronation Robes, is from the picture painted by Sir Joshua Reynolds.

Passing from this room, the Visitor is conducted to

THE GRAND STAIR-CASE.

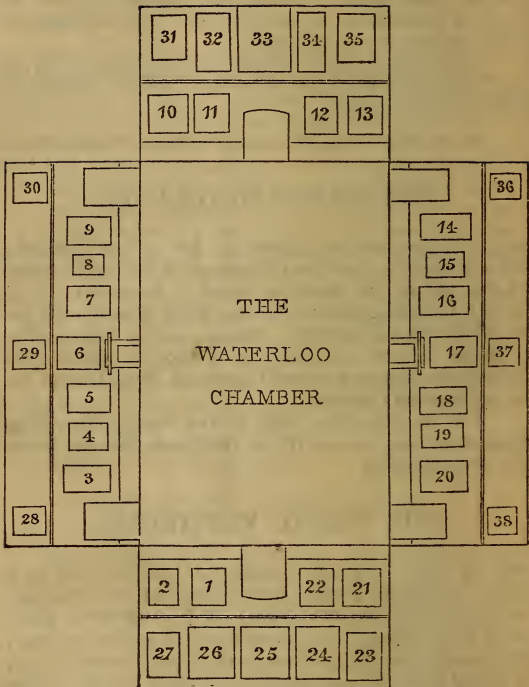
one of the modern alterations of Sir Jeffrey Wyatville who, in order to carry out his plans for the improvement of this part of the Building, found it necessary to demolish the old approach to the State Apartments and to substitute the present; where, on the first landing is placed (to the right of the Visitor on leaving the State Ante-Room) a colossal statue of King George IV. by *Sir Francis Chantrey*.

The landing-place only of the former Stair-Case erected by King George III. in 1800, now remains, under the designation of

THE GRAND VESTIBULE.

and to this the Visitor is now introduced. It is a lofty Apartment, lighted from above by an octagonal lantern of very elegant design; and is moreover decorated with military trophies and suits of ancient armour. In it is also placed a curious piece of Mechanism which, at stated times as regulated by the clock in the upper part, plays some of Handel's pieces on an Organ contained in the centre of the case.

Crossing the Grand Vestibule the Visitor is ushered into



THE WATERLOO CHAMBER.

A noble Room of large dimensions and originality of design. It is a great acquisition to the State Apartments of the Castle, having been built by Sir Jeffrey Wyatville over a comparatively useless court-yard, called Horn Court. Being situate between other ranges of apartments, it is of necessity, lighted from above; but this circumstance has been happily seized by the Architect, who has in fact, made it contribute to the peculiarity of character which the room possesses. In it many of the state banquets are given; and here are placed those *chefs-d'œuvres* of art, which Sir Thomas Lawrence painted for King George IV., consisting of the portraits of many of the then reigning Sovereigns of Europe, as well as some of the eminent statesmen and warriors, conspicuous in the stirring events of the years 1813, 1814, and 1815. Indeed the whole of these portraits (except otherwise expressed) are the productions of this Master; and, commencing beneath the Gallery on the left of the spectator, consist of

1. AMAND EMANUEL SOPHIE SEPTIMANIE DUPLESSIS, DUC DE RICHELIEU. Three quarter-length.

President of the French Council; and Minister for Foreign Affairs from 1815 to 1822.

2. GENERAL OVEROFF. Three quarter-length.

One of the Adjutants-General of the Emperor of Russia, during the Campaigns of 1813, 1814, and 1815.

3. H. R. H. ADOLPHUS FREDERICK, DUKE OF CAMBRIDGE. Whole length, in a Field Marechal's uniform.

4. THE RIGHT HON. ROBERT BANKS JENKINSON, SECOND EARL OF LIVERPOOL, K. G. Three quarter-length.

Prime Minister from 1812 to 1827.

5. KING WILLIAM IV. Whole length, in the Robes of the Garter, by *Sir David Wilkie*.

6. KING GEORGE III. Whole length, in the Robes of the Garter, by *Sir William Beechey*.

7. KING GEORGE IV. Whole length, in the Robes of the Garter.

8. THE RIGHT HON. ROBERT STEWART, VISCOUNT CASTLEREAGH, K. G. Three quarter-length.

Secretary of State for Foreign Affairs, from 1812 to 1822 : and Plenipotentiary from England at the Congress of Vienna.

9. H. R. H. FREDERICK, DUKE OF YORK, K. G. Whole length, in military costume, and with the Mantle of the Order of the Garter.

10. KARL WILHELM, BARON VON HUMBOLT. Three quarter-length.

Prussian Minister of State and Plenipotentiary at the Congress of Vienna.

11. THE RIGHT HON. GEORGE CANNING. Three quarter-length.

Secretary of State for Foreign Affairs in 1807 ; and again in 1822. Prime Minister in 1827, on the death of Lord Livérpool.

12. THE RIGHT HON HENRY BATHURST, THIRD EARL OF BATHURST, K. G. Three quarter-length, seated.

Secretary of State for the Colonies in 1815.

13. ERNST FRIEDRICH HERBERT, COUNT MUNSTER. Three quarter-length.

Plenipotentiary from Hanover at the Congress of Vienna.

14. ERCOLE CONSALVI, Cardinal. Whole length, seated.

Plenipotentiary from Pope Pius VII. at the Congress of Vienna.

15. KARL AUGUST, PRINCE OF HARDENBERG. Three quarter length.

State Chancellor of Prussia.

16. FREDERICK WILLIAM III. KING OF PRUSSIA. Whole length, standing.

17. FRANCIS I. EMPEROR OF AUSTRIA. Whole length, seated.

Abdicated as Francis II. Emperor of Germany, 1805.

18. ALEXANDER I. EMPEROR OF RUSSIA. Whole length, standing.

19. CHARLES ROBERT, COUNT NESSELRODE. Three quarter length, seated.

Russian Secretary of State for Foreign Affairs, and Minister at the Congress of Vienna, Aix la Chapelle and Verona.

20. PIUS VII. [Gregory Barnabas Lewis Chiaramonte] Whole length, seated.

Elected March 14th, 1800.

21. JOHN, COUNT OF CAPO D'ISTRIAS. Three quarter length, seated.

Russian Secretary of State for Foreign Affairs, and Plenipotentiary at the Congress of Vienna. Afterwards President of Greece.

22. CLEMENS WENZEL NEPOMUK LOTHAR, PRINCE OF METTERNICH-WINNEBURG, DUKE OF PORTELLA, &c. Three quarter-length, seated.

Austrian Chancellor of State, from 1813 to 1848.

The above are all the Portraits that are placed in the lower part of the Room; those which follow are either over the two Music Galleries, or hung on the north and south sides, and elevated above those already described. Commencing at the west end, over the door by which the Visitor entered, they will be found placed in the following order;

23. ROWLAND, VISCOUNT HILL, G. C. B. Half length, by *H. W. Pickersgill, R. A.*

His Lordship commanded a Division of the British Army at the Battle of Waterloo.

24. CHARLES X. KING OF FRANCE. Whole length.

25. KARL PHILIP, PRINCE OF SCHWARTZENBERG. Whole length.

General Field Marshal in the service of Austria; commanded the Allied Forces at the memorable battle of Leipzig, Oct. 18, 1813. On the return of Napoleon from Elba, he was appointed Commander-in-Chief of the allied German and Russian Forces on the Upper Rhine, in which capacity he again entered Paris in 1815. He subsequently became President of the Aulic Council of War, and died at Leipzig, October 15, 1820.

26. KARL LUDWIG, ARCHDUKE OF AUSTRIA. Whole length.

Second son of the Emperor Leopold II. and brother of Francis I., Emperor of Austria, General Field-Marshal of Austria. Died May 30, 1847.

27. LT.-GEN. SIR THOMAS PICTON, G. C. B. Three-quarter length, by *Sir Martin Archer Shee, P. R. A.*

Commanded the fifth division of the British army at the Battle of Waterloo, where he was killed.

The following are on the North side of the Room.

28. LOUIS ANTOINE DE BOURBON, DUKE OF AN-GOULEME. Whole length.

Son of Charles X. King of France.

29. WILLIAM FREDERICK, DUKE OF BRUNSWICK-OELS. Copied by — *Corden* from a miniature.

The Duke was killed at Quatre Bras, June 16, 1815.

30. H. R. H. LEOPOLD GEORGE CHRISTIAN FREDERICK, Prince of Saxe-Coburg-Saalfeld, K.G. Whole length.

Now King of the Belgians.

At the East end are :—

31. GENERAL THE RT. HON. SIR JAMES KEMP, G.C.B., G.C.H. Three-quarter length by *H. W. Pickersgill, R. A.*

Commanded the fifth division at Waterloo, after the death of Sir Thomas Picton.

32. COUNT PLATOFF, Hetman of the Cossacks. Whole length.

33. ARTHUR, DUKE OF WELLINGTON, K.G. Whole length.

34. GEBHARD LEBERECHT VON BLUCHER, PRINCE OF WAHLSTADT. Whole length.

35. CHARLES, COUNT ALTEN, G.C.B., and G.C.H. Three-quarter length, by *Reichmann.*

Commanded the third division of the British army at the Battle of Waterloo.

On the South side :—

36. HENRY WILLIAM PAGET, MARQUIS OF ANGLE-

SEA, K. G., G. C. B., &c. Whole length, by *Sir Martin Archer Shee, P.R.A.*

Commanded the Cavalry at the Battle of Waterloo.

37. LIEUT.-GENERAL COUNT CZERNITSCHIEFF. Three quarter length.

One of the Adjutants General to the Emperor of Russia during the campaigns of 1813, 1814 and 1815.

38. WILLIAM FREDERICK GEORGE LEWIS, PRINCE OF ORANGE. Whole length; on Horseback.

H. R. H. commanded the Netherlands Troops at the Battle of Waterloo, and was severely wounded in that terrific conflict. He became King of the Netherlands on his Father's abdication, October, 7, 1840.

From this Apartment the Visitor is conducted into

THE PRESENCE CHAMBER,

a gorgeous room, ornamented in the style of the period of Louis XIV. The walls are embellished with some fine specimens of Gobelin Tapestry, representing the story of Jason and Medea. These are not placed in the exact order of the story, but have been distributed in such a manner as to fit into the several compartments of the wall. The west side of the room (that opposite the fire-places), contains those representing "The marriage of Jason and Creusa." "The combat of the soldiers born of the dragon's teeth." And "The flight of Medea to Athens, after having murdered her two sons." On the east side, "Jason pledging his faith to Medea." "Creusa consumed by the fatal Robe." And "Jason carrying off the Golden Fleece." The room also contains a magnificent MALACHITE VASE, presented to the Queen by Nicholas, Emperor of Russia; and two elaborately worked Granite Vases, presented to King William IV. by Frederick William III. King of Prussia.

From this room, the Visitor passes into

ST. GEORGE'S HALL,

an Apartment of enormous dimensions, being two hundred feet long; thirty-four feet broad; and thirty-two feet high. This space formerly comprised not only the "St. George's Hall" as left by King Charles II. after his reparation and restoration of the Castle, but also the Private Royal Chapel; which latter, however, becoming comparatively useless and to a great extent dismantled, after the erection of the Grand Stair Case by King George III. in 1800, was entirely removed by Sir Jeffrey Wyatville, and with the space thus gained the present apartment was formed. As associated with the Order of the Garter and the Chivalry of England, it possesses considerable interest: its ceiling being decorated with the emblazoned arms of the knights of this most illustrious fraternity, from the period of its first institution to the present time; and its walls are embellished with the portraits of the Sovereigns of the Order, from JAMES I. to GEORGE IV. At the east end is placed the Sovereign's Throne, behind which, on twenty-four separate shields, are emblazoned the arms of each Sovereign of the Order, from Edward III. to King William IV. The names of the several knights are painted between the panels of the windows on the south side of the Hall, to each of which is affixed a number corresponding to that attached to the arms on the ceiling; commencing with those of Edward III. and the Black Prince, over the gallery at the east end.

On leaving St. George's Hall, the visitor enters

THE GUARD CHAMBER,

which contains a collection of arms and armour very ingeniously disposed. Some whole length figures are clad in the armour of the personages whose names are written on the bracket upon which they are respectively placed. These consist of suits of armour, once belonging to a Duke of Brunswick, 1530; Lord Howard, 1588; Earl of Essex, 1596; Henry, Prince of Wales, [eldest son

of King James I.], 1612; Charles, Prince of Wales, [Charles I.] 1620; and Prince Rupert, 1635. At the south end of the room is a portion of the foremast of the VICTORY, Lord Nelson's Flag Ship at the ever memorable battle of Trafalgar, completely perforated by a cannon-ball during that sanguinary encounter. This most interesting relic was in the possession of his late Majesty King William IV., who upon his elevation to the Throne, had it removed from Bushy (where it had stood in his dining-room) and placed in its present position, as a memorial of the Hero, whose colossal Marble Bust, by *Sir Francis Chantrey*, is placed "Auspice Gulielmo IV." on the top of it.

On each side of this Relic is placed one of the

TWO BRASS FIELD PIECES

taken during the late campaign in the Punjab, and selected from the great mass of captured Sikh Artillery, by Viscount Hardinge, to be forwarded to England as memorials of the prowess of the British arms. These Guns are curious, as exhibiting the proficiency at which the native manufacture of these destructive machines had arrived at the period of their coming into the possession of the English authorities; both Guns and Carriages are entirely of Sikh workmanship, and were manufactured at Lahore during the reign of Runjeet Singh, by whom they appear to have been held in much estimation, if a judgment may be formed from the elaborate ornaments of brass and mother-of-pearl with which he has had the carriages decorated, and which do great credit to the native artists. In their present locality they may be considered as appropriate companions to

TWO SMALL PIECES OF BRASS ORDNANCE,

apparently of French manufacture, formerly belonging to Tippoo Saib, Suldaun of Mysore, and taken at the capture of Seringapatam. One of these is most elaborately and tastefully embossed, and inlaid with gold; the other is plainer and rather smaller. Both are mounted on mahogany carriages of English manufacture.

Here are also placed the Busts, fit accompaniments of such a room, of

JOHN CHURCHILL, DUKE OF MARLBOROUGH, copied from *Rysbrack* by *Sevier* ; and

ARTHUR WELLESLEY, DUKE OF WELLINGTON, by *Chantrey* ;

having suspended over them the small banners, by the presentation of which, on the anniversaries of the battles of *Blenheim* and *Waterloo*, they respectively hold the estates voted to them by Parliament.

Over the Fire-place and in a glass case is an exquisitely wrought

SHIELD,

said to have been presented by Francis I. King of France, to our Henry VIII. at the celebrated interview between the two Monarchs which took place at *Ardres*, a small Town near *Calais* in France, May 31, 1520, and where the nobility of both kingdoms displayed their magnificence with such emulation and profuse expense as procured to the place of interview, the name of "THE FIELD OF THE CLOTH OF GOLD." It is from the designs of *Andrea Mantegna*. The workmanship is ascribed to *BENVENUTO CELLINI*, and its exquisite finish is in every way worthy of that most able artificer and extraordinary man. Around its extreme edge, appear the following verses : —

AMBIVS HIC MINIMVS MAGNAM CAPIT AMBITIONEM
 QUÆ REGNA EVERTIT DESTRVIT IMPERIA
 SVSTVLIT E MEDIO MAGNI VITAMQVE DECVSQVE
 POMPEII EVEXIT CÆSARIS IMPERIVM.
 CÆSARIS IN CÆLUM MITIS CLEMENTIA FERTVR
 QUÆ TAMEN HVIC TANDEM PERNICIOSA FVIT.
 ANNVLVS EXCIT EI LACHRYMAS CERVIXQVE RESECTA
 POMPEII HINC PATVIT QVAM PROBVS ILLE FORET.
 IN SACRIS DOCVIT VESTIS CONSPERSA CRVORE
 HVIC PRAESAGA MALI TALIA FATA FORE
 SI VIRES IGITVR SPECTAVERIS AMBITIONIS
 NON GRAVIVS VIDEAS AMBITIONE MALVM.

“This circling border though but small itself, contains within its circuit vast ambition; — ambition which overturns Kingdoms and lays low Empires. It abolished from amongst men the life and glory of Pompey, and raised on high the empire of Cæsar. The mild clemency of Cæsar is extolled to the skies, but to Pompey it was at length destructive. The ring and severed head of Pompey draws tears from Cæsar, whence it was clearly seen, how upright he was. Then the garment sprinkled with gore during the sacrifice, prophetic of evil, certified that such would be his fate. If you should therefore contemplate the power of ambition, you would not discover an evil more pernicious.”

Two other Relics of great but dissimilar interest, are also placed in this room. These consist of

TWO CHAIRS

one, made from an oak-beam taken from “Alloway’s auld haunted kirk,” a little, obscure, roofless ruin in Ayrshire, whose existence out of its immediate locality, was hardly known, till it became an object of veneration and pilgrimage on account of its having been chosen by BURNS as the scene of the demon revelry so graphically described in his Tale of “TAM O’ SHANTER.” Such however, is the interest which the genius of the Bard has thrown over the spot, that what was formerly the obscure resting place of the rustic dead, has now become a crowded and fashionable place of sepulture. The Poem itself is engraved on the brass pannels, at the back of the Chair; and behind is the following certificate of the genuineness of the Relic,

“At Ayr in Scotland, this eighth day of August, one thousand eight hundred and twenty-two years.

“In presence of William Eaton, Esquire, Sheriff Substitute, and one of His Majesty’s Justices of the Peace for the County of Ayr, Appeared DAVID AULD, Merchant in Ayr, who being solemnly sworn, depones that the oak of which this Chair is made, did form part of the roof of Alloway Kirk (celebrated by our national Bard ROBERT BURNS in his poem of “TAM O’ SHANTER.”)

and that the Deponent in presence of the Witness subscribing, did take said Oak from the inside of Alloway Kirk, into which it had fallen from the roof, and delivered the same to John Underwood, Cabinet Maker in Ayr, with instructions to make the said Oak into this CHAIR, according to a plan or model delivered unto him by the Deponent; and depones that no other Chair can now be made from the Oak which composed the roof of Alloway Kirk, the Deponent having taken all the Oak that remained fit for that purpose. All which is truth as the Deponent shall answer to God.

(Signed) DAVID AULD.

CHARLES HUNTER, Lieutenant Edin. Militia, Witness.

WILL. EATON, Sh. Subt. and J. P. for Ayrshire”

“Also Appeared, in presence of said William Eaton, Esquire, the above designed John Underwood, who being solemnly sworn, Depones, that David Auld above designed did deliver unto the Deponent, a quantity of old Oak of which this Chair is composed. All which is truth as he shall answer to God. (Signed) JOHN UNDERWOOD.

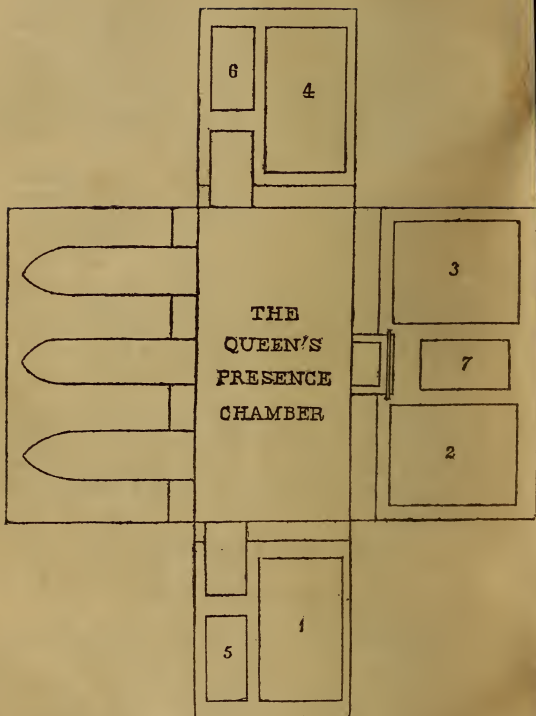
WILL. EATON, Sh. Subt. and J. P. for Ayr.”

The other Chair is made from an Elm Tree which grew on the battle field of Waterloo. In the upper portion of the back, over a carved representation of the Village and Church of Waterloo, are the following lines by the late Marquis Wellesley.

GEORGIO AUGUSTO

EUROPÆ LIBERATORI.

AMPLA INTER SPOLIA ET MAGNI DECORA ALTA TRIUMPHI
 ULMUS ERIT FASTIS COMMORANDA TUIS,
 QUAM SUPER EXORIENS FAUSTA TIBI GLORIA PENNA
 PALMAM OLEAMQUE UNO DETULIT ALMA DIE:
 IMMORTALE DECUS MANEAT! FAMAQUE PERENNI
 FELICIQUE GERAS SCEPTRA PATERNA MANU!
 ET, TUA VICTRICES DUM CINGANT TEMPORA LAURI,
 MATERIES SOLIO DIGNA SIT ISTA TUO!



below which immediately under a helmet supported by
Flags, is the following:

THIS CHAIR,
CARVED FROM THE WELLINGTON ELM
WHICH STOOD NEAR THE CENTRE
OF THE BRITISH LINES
ON THE FIELD OF WATERLOO,
IS HUMBLY PRESENTED TO
HIS MOST GRACIOUS MAJESTY
GEORGE THE FOURTH.

The tree from which this Chair was made was known to the inhabitants of the Commune of Waterloo as *L'Arbre de Wellington*. It was purchased of the proprietor, François Brassinne, by John George Children, Esq. F.R.S. formerly keeper of the Zoological Collections in the British Musuem, who happening to be on the spot at the very time it was about to be felled and sold for firewood, patriotically purchased the interesting relic; — had it conveyed to England and caused two Chairs to be made from it—one of which he presented to King George the Fourth. — The other to His Grace the Duke of Wellington.

From the Guard Chamber the visitor proceeds to

THE QUEEN'S PRESENCE CHAMBER,

the ceiling of which is painted by Verrio, and in it he has again introduced Catharine of Braganza, Queen of King Charles II., as the principal figure. The Queen is seated under a canopy spread by Time and supported by Zephyrs. Below these groups, Justice is driving away Sedition, Envy and other evil genii. This and the ceilings of "The Queen's Audience Chamber," (v. page 5) and "The State Ante-Room," (page 32) are all that it was found practicable to preserve of Verrio's productions in this way, in the last extensive repair and alteration of the Castle.

The walls of this room are decorated with Gobelin Tapestry, representing other portions of the history of Esther and Mordecai, in continuation of those mentioned on page 5.

In the first on entering from the Guard Chamber, [No. 1 in the annexed Diagram] Esther is seen making her request to King Ahasuerus at the banquet:—

“Then Esther the Queen answered and said if I have found favour in thy sight, O king, and if it please the king, let my life be given me at my petition, and my people at my request.”—*Esther*, ch. vii. v. 3.

The next [No. 2] represents Esther, who, having resolved to intercede for the deliverance of the Jews, presents herself before the King in the inner court, and obtains the grace of the golden sceptre:—

“Now it came to pass on the third day, that Esther put on her royal apparel, and stood in the inner court of the king’s house, over against the king’s house: and the king sat upon his royal throne in the royal house, over against the gate of the house. And it was so, when the king saw Esther the queen standing in the court, that she obtained favour in his sight: and the king held out to Esther the golden sceptre that was in his hand. So Esther drew near, and touched the top of the sceptre.”—*Esther*, c. v. v. 1 and 2.

Then follows a representation of the contemptuous behaviour of Mordecai to Haman, [No. 3.]

“After these things did King Ahasucrus promote Haman the son of Hammedatha the Agagite, and advanced him, and set his seat above all the princes that were with him. And all the king’s servants, that were in the king’s gate, bowed and revered Haman: for the king had so commanded concerning him. But Mordecai bowed not, nor did him reverence.”—*Esther*, c. iii. v. 1 and 2.

These two last pieces are on the north side of the room, one on each side of the fire-place. The remaining one [No. 4.] is at the west end, and represents the final doom of Haman who, perceiving the failure of his schemes

“ Stood up to make request for his life to Esther the queen ; for he saw that there was evil determined against him by the king,” and “ as the word went out of the king’s mouth, they covered Haman’s face.”

— *Esther*, c. vii. v. 7.

Over the door-ways of this room are Portraits of two Princesses of the House of Brunswick, each surrounded by some of the finest specimens of Gibbons’ carving. The one [No. 5.] over the door by which the visitor entered, represents

THE PRINCESS ELIZABETH OF BRUNSWICK. Whole length, by *Daniel Mytens, the Elder*, 1609.

She was the fourth child and, at the time this portrait was taken, the second surviving daughter of Henry Julius, Duke of Braunschweig-Wolfenbützel. She was born on the 23rd of June, 1593, and was twice married. First to Augustus, Duke of Saxony, Brother of the Elector John George I.; and secondly, to John Phillip, Duke of Sachsen-Alenburg, by whom she had one daughter, Elizabeth Sophia, married to Ernest, Duke of Sachsen-Gotha; and, surviving her husband, died on the 25th of March, 1650.

Over the opposite door to that by which the room is entered, hangs the Portrait [No. 6.] of

THE PRINCESS DOROTHEA OF BRUNSWICK. Whole length, by *Daniel Mytens, the Elder*, 1609.

This Lady was the sixth child, and fourth surviving daughter of Henry Julius, Duke of Braunschweig above mentioned. She was born on the 8th of June, 1596; married to Christian William, Margrave of Brandenburg; and died in 1649.

Over the Chimney-piece which, it may be observed, is sculptured by Bacon, is a portrait of

7. HENRIETTA MARIA, DUCHESS OF ORLEANS. Whole length, sitting, by *Mignard*.

Henrietta was the youngest child of King Charles I. by his Queen Henrietta Maria. She was born at Bedford House, Exeter, on the 16th of June, 1644; and

being thus ushered into the world during the height of the Civil troubles, she was never even seen by her unfortunate father. A few days only after the birth, her mother was obliged to quit Exeter and seek refuge in France, at which time the King placed his infant daughter in the care of Anne, Countess of Morton, who eventually succeeded in escaping with her to France.

She was married on the 31st of March, 1661, to Phillip, Duke of Orleans, only brother to Louis XIV. This marriage was an unhappy one, and was dissolved on the 30th of June, 1670, by the death of Henrietta, who a few days only after her return from England (whither she had been to meet her brother at Dover) was seized with the most excruciating pains after taking a draught of her favourite beverage — Cichory-water. She immediately exclaimed that she was poisoned, and notwithstanding the most assiduous attention of those about her, expired at St. Cloud in the twenty-sixth year of her age, and within eight hours after having taken the fatal draught.

The children are her two daughters, Maria Louisa and Anna Maria. The first was married to Charles II. King of Spain, and the second, to Victor Amadeus II. Duke of Savoy and King of Sardinia.

The visitor now again reaches the small Ante-room at the head of the stairs, on descending which is seen a portrait of SIR JEFFREY WYATVILLE, KNT., the architect under whose skilful management the repairs and alterations contemplated, and, for the most part, executed by King George IV., were conducted. It is from the pencil of *Sir Thomas Lawrence*, President of the Royal Academy, and was painted by command of the monarch under whom the architect began his extensive operations. It was placed in the Royal Collection by permission of his late Majesty King William IV., and its present position was chosen by Sir Jeffrey himself, as being less obtrusive and less likely to be disturbed, than if it were in a more conspicuous place.

THE STUART PAPERS.

JUST PUBLISHED

The Correspondence of Francis Atterbury, Bishop of Rochester, with The Chevalier de St. George [The Pretender] and others. Printed from the originals and illustrated with copious notes.

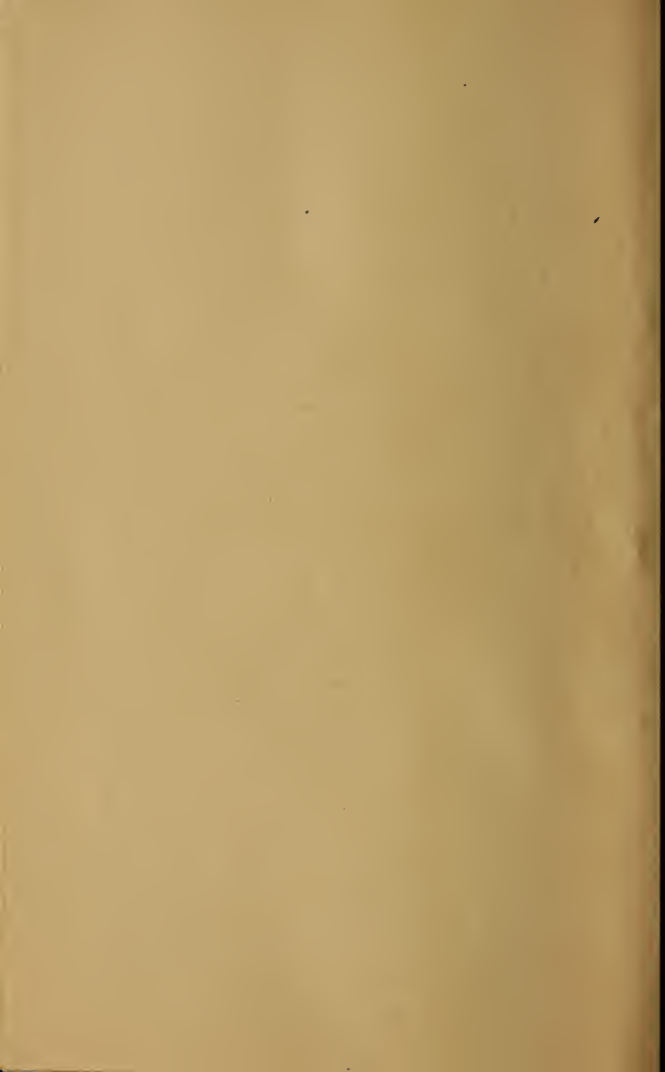
VOL. I.

W. N. WRIGHT, 60, PALL MALL, LONDON,
BOOKSELLER TO THE QUEEN,

AND

ADAM AND CHARLES BLACK, EDINBURGH,
BOOKSELLERS TO THE QUEEN.

Vols. II and III. concluding Atterbury's Correspondence, are in preparation.



LIBRARY OF CONGRESS



0 021 382 815 0